

MUSICA

CONCERTO

Viol. I

KIX

107





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\*

*Pagina lasciata intenzionalmente vuota*

SEGRETO MAGLIARICHO



Magli

di

XIX

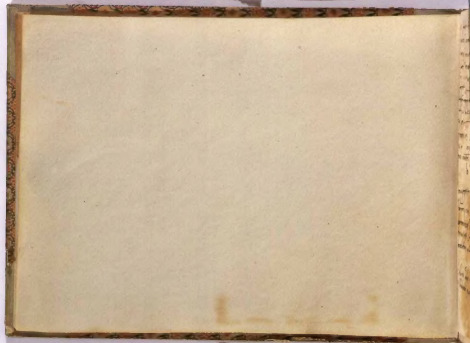
di

107<sup>61</sup>

Provenienza

*Med. Palat.*

Cl. XIX. 107 bis





*filigera* — 3  
*calycis aur. gemm.* — 27  
*alab. alba* — 30  
*filigera* — 32  
*filigera* — 33  
*filigera* — 34  
*filigera* — 36  
*aur. michael* — 71

12  
 13  
 14

42  
 53

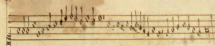
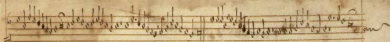
21

12

*caulis m. in fructu* — 3  
*caulis filif.* — 40

*caulis m. in fructu* — 48  
*caulis m. in fructu* — 46  
*caulis m. in fructu* — 47

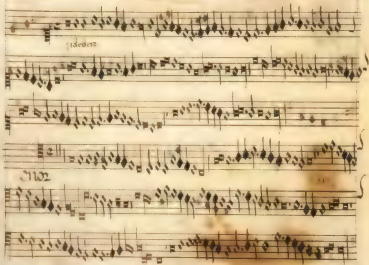


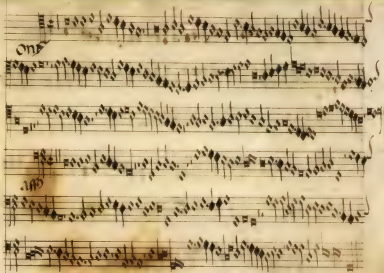


*Jequien deques*





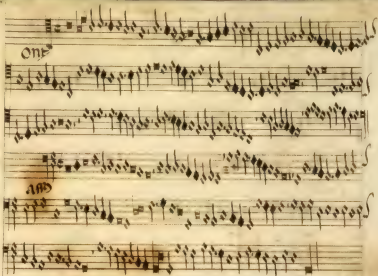




Handwritten musical score on six staves. The notation includes various note values (minims, crotchets, quavers) and rests. The text "Gloria patri" is written below the first staff. The text "Credo" is written below the fourth staff. The manuscript shows signs of age, including staining and wear.

Gloria patri

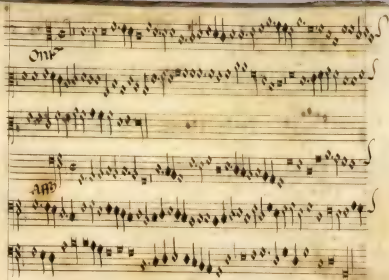
Credo



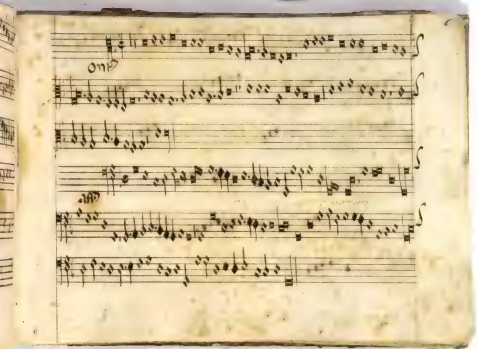


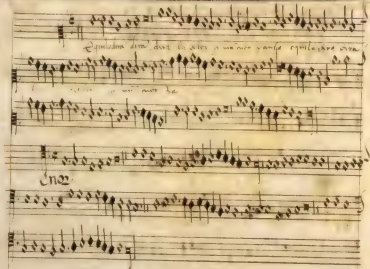


Handwritten musical score on six staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The manuscript is written in a historical style, possibly from the 17th or 18th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked with a large 'M' and a '2' below it. The third staff continues the melody. The fourth staff is marked with a large 'A' and a '2' below it. The fifth and sixth staves continue the piece, with the sixth staff ending with a double bar line.



Handwritten musical score on six staves. The notation includes various notes, rests, and clefs. The first staff has the word "Soprano" written above it. The second staff has the word "Soprano" written below it. The third staff has the word "Soprano" written below it. The fourth staff has the word "Soprano" written below it. The fifth staff has the word "Soprano" written below it. The sixth staff has the word "Soprano" written below it.

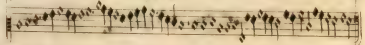
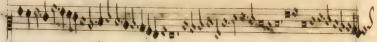




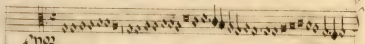
Onf

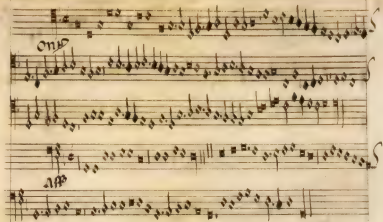
A handwritten musical score on five staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The first staff begins with a treble clef and a key signature of one flat. The word "Onf" is written below the first staff. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef. The fifth staff has a treble clef. The music is written in a single system, with a large brace on the right side of the staves. The paper is aged and yellowed.

*adroit fort mouton*

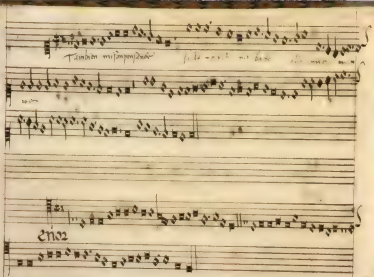


*no2*





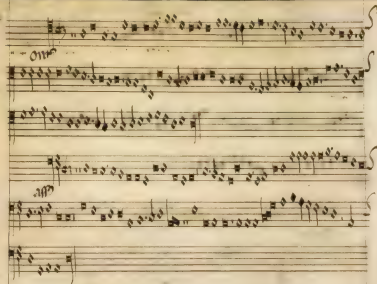
Handwritten musical score on aged paper, featuring two systems of staves. The first system includes the lyrics "Tambien misampydrer" and "f. la - re - re mi la re re". The notation is in a historical style, possibly Baroque or 18th-century, with various note values and rests. The second system begins with the number "2702".



Tambien misampydrer f. la - re - re mi la re re

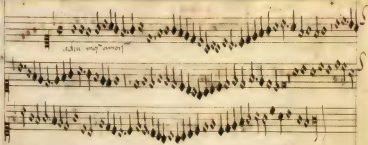
2702

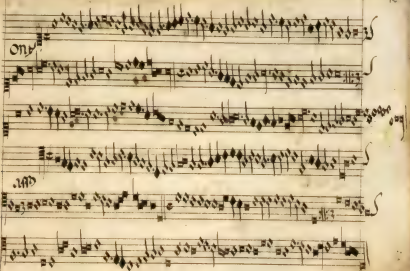


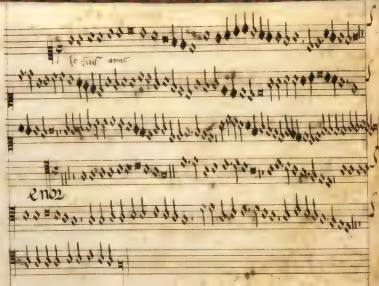


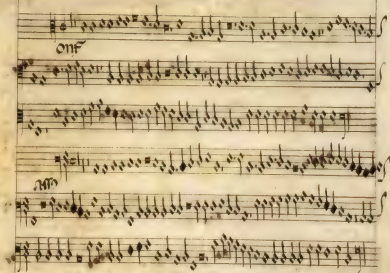
Handwritten musical score on six staves. The notation is in a historical style, featuring many beamed eighth and sixteenth notes, suggesting a fast tempo. The first staff has a tempo marking "Allegro" written above it. The second staff contains the lyrics "adieu mon amour" written below the notes. The third staff contains the lyrics "adieu mon amour" written below the notes. The fourth staff contains the lyrics "adieu mon amour" written below the notes. The fifth staff contains the lyrics "adieu mon amour" written below the notes. The sixth staff contains the lyrics "adieu mon amour" written below the notes. The score is written in a single system, with the staves connected by a vertical line on the left. The paper is aged and shows some staining.







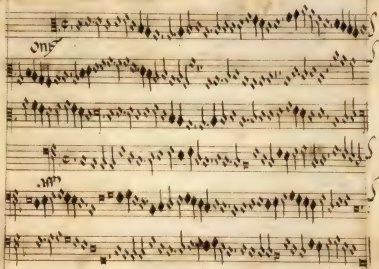




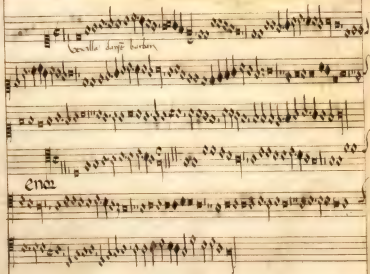




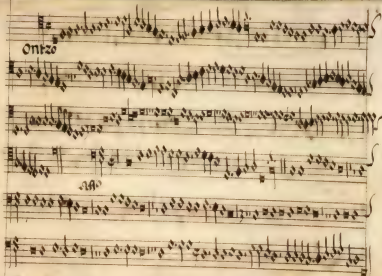
Handwritten musical score on six staves. The notation includes various note values, rests, and clefs. The word "Ons" is written above the second staff. The manuscript is on aged, slightly stained paper.

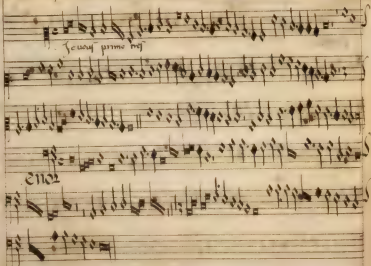


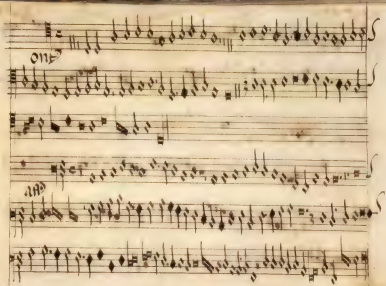
Ons



Ontze



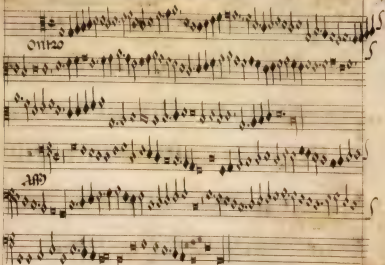




Handwritten musical score on six staves. The notation includes various note values, rests, and bar lines. The manuscript is written in a historical style, likely from the 18th or 19th century.

*Celestial play*

Two staves are marked with the number "2no2".



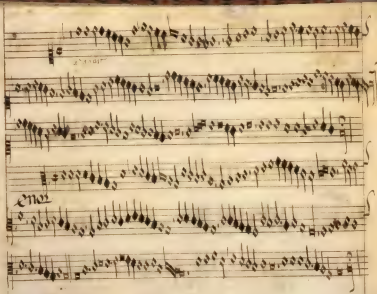
A handwritten musical score on six staves. The notation is in a historical style, featuring various note values and rests. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics "Along fetherne barte on fire" are written below the first staff, with "de l'accompagnement" written below the second staff. The score continues with five more staves of music, ending with a double bar line and a repeat sign. The paper is aged and shows some staining.

Along fetherne barte on fire de l'accompagnement

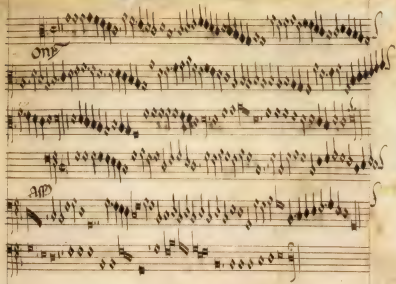
END



A handwritten musical score on six staves, likely from a 17th or 18th-century manuscript. The notation is in a single system, with each staff containing a melodic line. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, including minims, crotchets, and quavers, as well as rests. There are two dynamic markings: 'Onp?' on the second staff and 'Cff' on the fourth staff. The manuscript shows signs of age, with some staining and wear along the edges.



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with the word "One" written above it. The second staff begins with the word "And" written above it. The music is written in a single system across the six staves.







Onr



Am

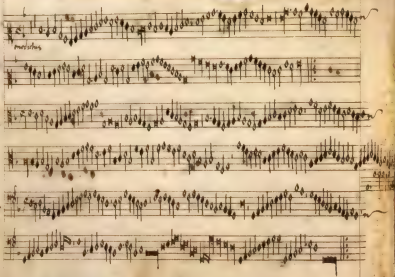


B

moderato

Tenore

faster





pfalter nec fidei caritatis pfalter nec pfalter nec fidei caritatis

pfalter nec angelus adpulsus est angelus adpulsus est angelus adpulsus est angelus adpulsus est

et videri dicitur in aethere et videri dicitur in aethere et videri dicitur in aethere et videri dicitur in aethere

et videri dicitur in aethere et videri dicitur in aethere et videri dicitur in aethere et videri dicitur in aethere

et videri dicitur in aethere et videri dicitur in aethere et videri dicitur in aethere et videri dicitur in aethere

et videri dicitur in aethere et videri dicitur in aethere et videri dicitur in aethere et videri dicitur in aethere




 This is a page from a handwritten musical manuscript, likely a choirbook. It features six staves of music written in a historical style, possibly 16th or 17th century. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The lyrics are written in Latin below each staff. The paper is aged and shows some staining.

One plene me quod ubi videri me  
 plene me quod ubi videri me

angelus pueri me quod ubi videri me quod ubi videri me  
 angelus pueri me quod ubi videri me

angelus pueri me quod ubi videri me quod ubi videri me  
 angelus pueri me quod ubi videri me

angelus pueri me quod ubi videri me quod ubi videri me  
 angelus pueri me quod ubi videri me

angelus pueri me quod ubi videri me quod ubi videri me  
 angelus pueri me quod ubi videri me

angelus pueri me quod ubi videri me quod ubi videri me  
 angelus pueri me quod ubi videri me

Handwritten musical score for the song "Gott erhalte den Kaiser" (God Preserve the Emperor), composed by Franz Schubert. The score is written on ten staves, with the first six staves representing the vocal parts and the last four staves representing the piano accompaniment. The lyrics are in German and are written below the vocal staves. The music is in 3/4 time and G major. The score is written in ink on aged paper.

**Vocal Parts:**

- Soprano:** pflichtet vor (ich erbeut) pflichtet vor. Que ich immer was erbeut.
- Alto:** pflichtet vor. Que ich immer was erbeut.
- Tenor:** pflichtet vor. Que ich immer was erbeut.
- Bass:** pflichtet vor. Que ich immer was erbeut.

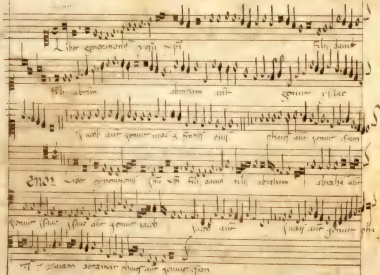
**Piano Accompaniment:**

- Right Hand:** pflichtet vor (ich erbeut) pflichtet vor. Que ich immer was erbeut.
- Left Hand:** pflichtet vor. Que ich immer was erbeut.



In excelsis deus  
psallite ei  
alleluia  
Gloria in excelsis deo  
psallite ei  
alleluia  
psallite ei  
alleluia  
psallite ei  
alleluia

[illegible]



Liber generationis regni - pi  
 filij danti  
 filij abrahā abrahā an- genit- r- f- ac  
 q- uod an- genit- uis a- f- uerit- eius phary an- genit- f- uerit  
 Ence Liber generationis filij danti filij abrahā abrahā an-  
 genit- f- uerit f- uerit an- genit- uis f- uerit an- genit- f- uerit  
 f- uerit an- genit- f- uerit an- genit- f- uerit an- genit- f- uerit  
 f- uerit an- genit- f- uerit an- genit- f- uerit an- genit- f- uerit



24  
 1. *Alte* *gemeine* *Geistliche* *Lied* *aus* *dem* *17ten* *und* *18ten* *Jahrhundert*  
 2. *Alte* *gemeine* *Geistliche* *Lied* *aus* *dem* *17ten* *und* *18ten* *Jahrhundert*  
 3. *Alte* *gemeine* *Geistliche* *Lied* *aus* *dem* *17ten* *und* *18ten* *Jahrhundert*  
 4. *Alte* *gemeine* *Geistliche* *Lied* *aus* *dem* *17ten* *und* *18ten* *Jahrhundert*  
 5. *Alte* *gemeine* *Geistliche* *Lied* *aus* *dem* *17ten* *und* *18ten* *Jahrhundert*  
 6. *Alte* *gemeine* *Geistliche* *Lied* *aus* *dem* *17ten* *und* *18ten* *Jahrhundert*  
 7. *Alte* *gemeine* *Geistliche* *Lied* *aus* *dem* *17ten* *und* *18ten* *Jahrhundert*

[illegible]



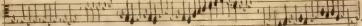
[illegible]

Handwritten musical score on six staves. The notation is in a historical style, likely 18th or 19th century. The lyrics are in German and appear to be a hymn or religious song. The staves are numbered 1 through 6 on the left margin. The lyrics are written below the notes, with some words appearing on multiple staves.

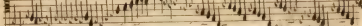
1. Salomon der Herrscher über das Reich der Lebenden  
 2. der Herrscher über das Reich der Lebenden  
 3. der Herrscher über das Reich der Lebenden  
 4. der Herrscher über das Reich der Lebenden  
 5. Salomon der Herrscher über das Reich der Lebenden  
 6. der Herrscher über das Reich der Lebenden



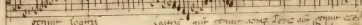
Und ich fahre mit dem Reben zum Genue als ein



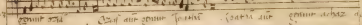
als ein als ein Genue als ein Genue als ein



Genue als ein Genue als ein Genue als ein



Genue als ein Genue als ein Genue als ein



Genue als ein Genue als ein Genue als ein

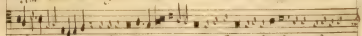


als ein Genue als ein

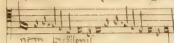
a. nass auf genut amon. Einem auf genut soham  
 soham auf genut soham. a. nass auf genut soham  
 soham auf genut soham. a. nass auf genut soham  
 soham auf genut soham. a. nass auf genut soham  
 soham auf genut soham. a. nass auf genut soham  
 soham auf genut soham. a. nass auf genut soham



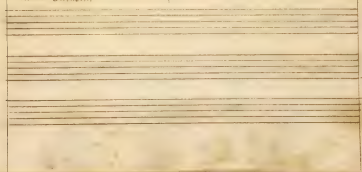
114. *Der Herr ist unser Gott, der Herr ist unser Gott.*



*Der Herr ist unser Gott, der Herr ist unser Gott, der Herr ist unser Gott.*

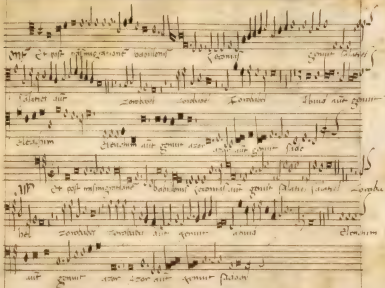


*Der Herr ist unser Gott.*



Ist nicht gar aus dem Gemut  
 solches stand  
 auf dem Zerkübel Zerkübel Zerkübel  
 stand auf dem  
 Zerkübel

Ist nicht gar aus dem Gemut  
 solches stand  
 auf dem Zerkübel Zerkübel Zerkübel  
 stand auf dem  
 stand auf dem Zerkübel  
 stand auf dem Zerkübel

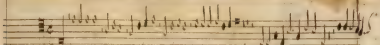

  
 Ich hab' mich nicht beschwert  
 Ich hab' mich nicht beschwert  
 Ich hab' mich nicht beschwert  
 Ich hab' mich nicht beschwert  
 Ich hab' mich nicht beschwert  
 Ich hab' mich nicht beschwert  
 Ich hab' mich nicht beschwert  
 Ich hab' mich nicht beschwert  
 Ich hab' mich nicht beschwert  
 Ich hab' mich nicht beschwert

Handwritten musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach. The score is written on six staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are in Latin and are written below the notes. The music is in a grand staff format, with the first staff being the soprano part, the second the alto, the third the tenor, and the fourth the bass. The fifth and sixth staves are likely for a keyboard or lute accompaniment. The handwriting is in a cursive style, typical of the 18th century. The paper is aged and yellowed.

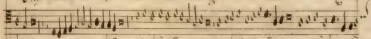
GLORIA IN EXCELSIS DEO

GLORIA IN EXCELSIS DEO  
 GLORIA IN EXCELSIS DEO  
 GLORIA IN EXCELSIS DEO  
 GLORIA IN EXCELSIS DEO  
 GLORIA IN EXCELSIS DEO  
 GLORIA IN EXCELSIS DEO

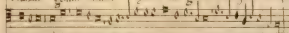




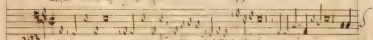
Qui sedem autem genuit abem abem autem genuit etiam autem genuit



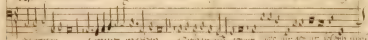
etiam genuit etiam etiam autem genuit etiam etiam autem genuit etiam etiam



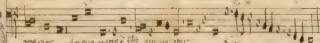
deus noster est etiam qui noster est



etiam autem genuit etiam etiam autem genuit etiam etiam autem genuit

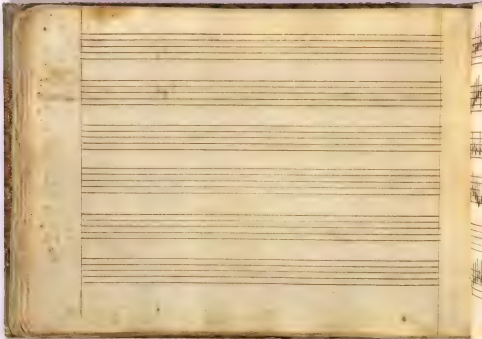


etiam etiam etiam etiam etiam etiam etiam etiam etiam etiam etiam

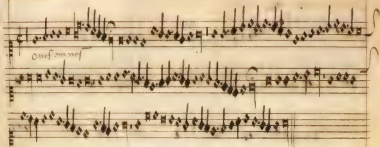


etiam deus noster est qui noster est

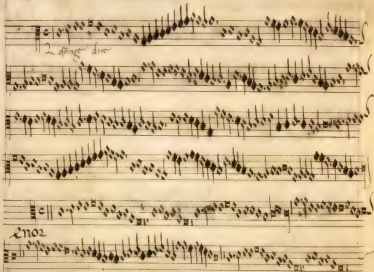














Chor

Viva

Handwritten musical score on six staves. The notation is in a historical style, featuring a treble clef on the first staff and a common time signature 'C' on the second staff. The lyrics are written below the first two staves.

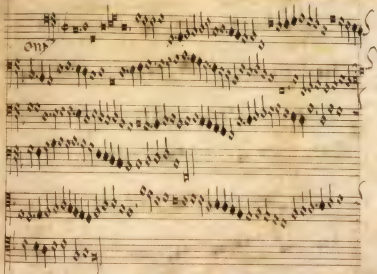
Handwritten lyrics:

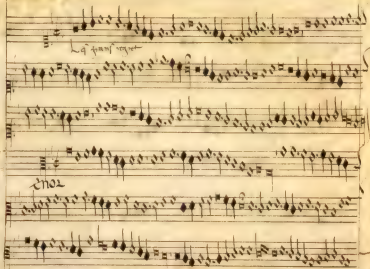
als wiet als wiet quere wra mra

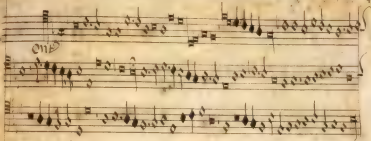
The score consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff has a common time signature 'C'. The notation includes various note values, rests, and bar lines. The ink is dark, and the paper shows signs of age and wear.

2102



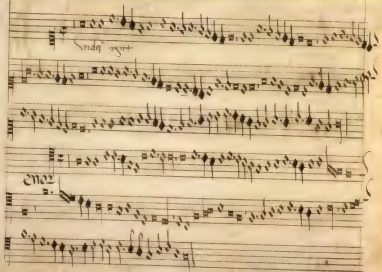






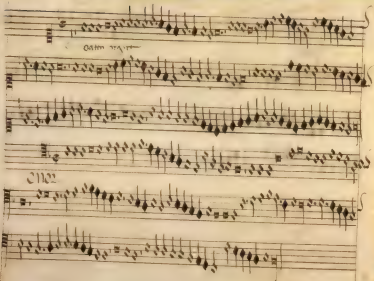
ONE

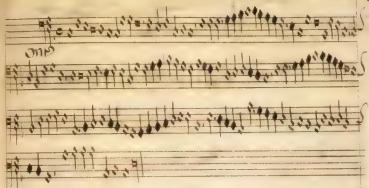




Handwritten musical notation on four staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The word "one" is written below the first staff. The notation is in a historical style, possibly from a 16th or 17th-century manuscript.

one







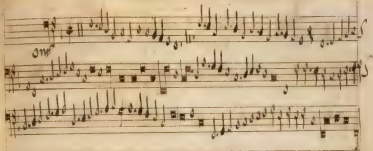


On

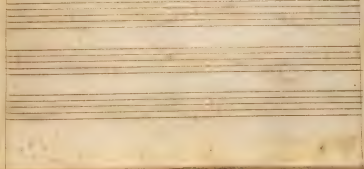




Handwritten musical notation on three staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The word "one" is written above the first staff.



Four empty musical staves.



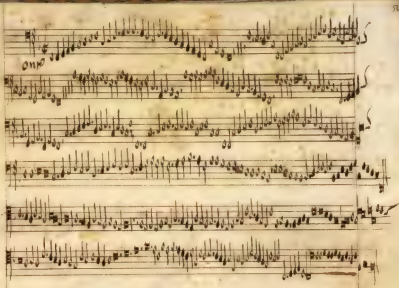




one

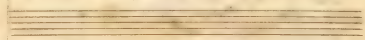
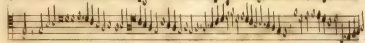
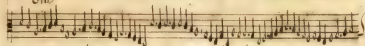
Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in a historical style, likely from the 18th or 19th century. The text is written in a cursive script, possibly Italian or French. The staves are numbered 1 through 6, and the music is organized into measures. The paper is aged and shows signs of wear.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in a historical style, likely from the 18th or 19th century. The text is written in a cursive script, possibly Italian or French. The staves are numbered 1 through 6, and the music is organized into measures. The paper is aged and shows signs of wear.





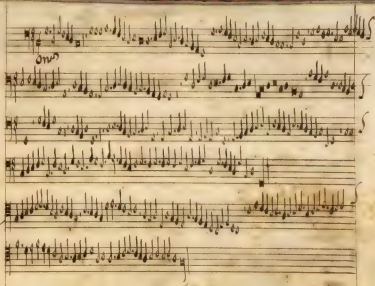




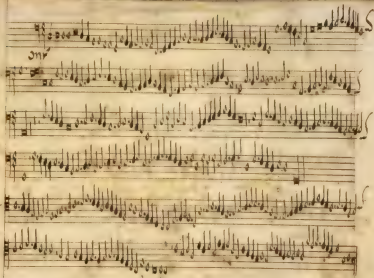








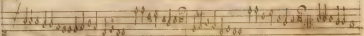






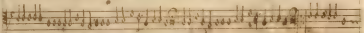






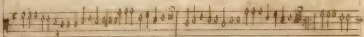
Todos los buenos...  
Todos los buenos...  
Todos los buenos...

...  
...  
...

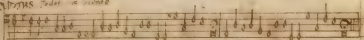


...  
...

...  
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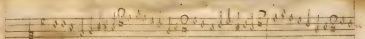
...  
...



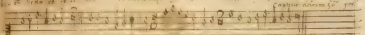
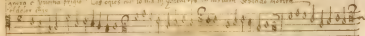
...  
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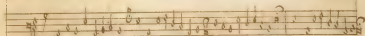
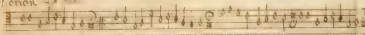




At 10:00 AM, the weather was clear and sunny. The temperature was 75°F. The wind was light and from the south. The water was calm and blue. The sky was a clear, pale blue. The sun was shining brightly. The overall atmosphere was peaceful and pleasant.

[illegible]

1. even  $\rightarrow$  2. odd

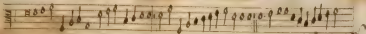


BAITING has been

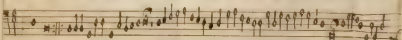
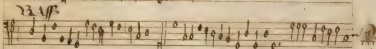
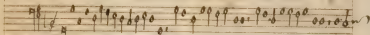
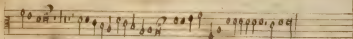
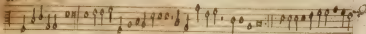


Logos de va tango / a tel de donos los pastos  
 Razos de t balen / leuays como a tango  
 eleuado a tango / y el cuerpo de los uros tango tango





acrys



nel

Car<sup>mo</sup> me quato fratello

me quato fratello

Nihil ab ipso magno labore natura dedit mortalibus

facile enim cuius scilicet certa consilia sagacis damus



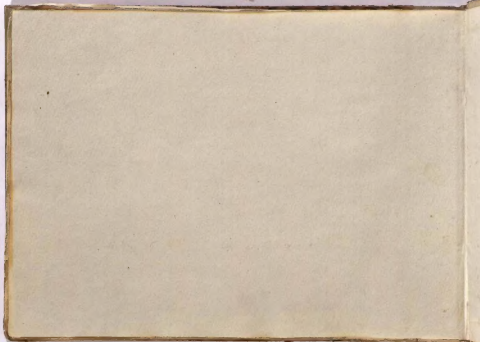




[illegible]

The first of these is the fact that the  
 second of these is the fact that the  
 third of these is the fact that the  
 fourth of these is the fact that the  
 fifth of these is the fact that the





C. 48 nuovamente numerata, per una  
guariglia in principio e una in fine, l. 100.

Ottobre 1910

Vol.

per una in principio e una in fine l. 100. l. 100

